

THE EVENING TIMES.

FRANK A. MUNSEY

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THE ORCHESTRA PROJECT.

Washington has many music-lovers. The message from Mr. Reginald de Koven, therefore, anent the success of the movement for the establishment of a local symphony orchestra will be a generally welcome one.

In the past the Capital has had to get from the outside a great deal of the music that could have been produced at home, if there had been the proper organizing and directing force. Realizing that such should not be, Mr. de Koven has furnished the initiative for an enterprise that is bound to reflect great credit on him and on all the people who lend their aid to the creation of a Washington orchestra that will not suffer by comparison with the musical organizations of other cities.

This enterprise will, of course, have its commercial side, since nothing of the kind can exist without the aid of money, but the feature of it which will appeal to intellectual and cultured Washington is that it is an evidence of a spirit that is wholesome to any community. Good music is closely allied with everything that is good in a city and, in a degree, is indicative of progress toward increased refinement. It is to be hoped that the symphony orchestra will soon become concrete and at this date there is every promise that it will, in the comparatively near future, be delighting Washingtonians.

KING ALFONSO XIII OF SPAIN
THE YOUNGEST OF MONARCHS.By SENOR MARIANO FABREGAR SOTELO,
Acting Consul General of Spain in New York.

SPAIN is now in the last days of the regency of Dona Maria Christina, who leaves to her young son, Don Alfonso XIII, the direction of the Spanish monarchy. On the 17th day of next May the young King will swear fidelity to the Constitution of the State, for by that time he will have arrived at the age appointed by that same Constitution for accepting full sovereign powers.

The new monarch, brought up in all the tenderness and care of a mother's love, for the Queen Regent is a model mother and Queen, feels throbbing in his heart all the nervous impulse of youth. In character cheerful and generous, his magnanimity has conquered the hearts of his people, whose firm faith and conviction is that his reign is bound to be a happy one and will open a glorious future for Spain.

Don Alfonso XIII, possessed of a fine mind, is ever striving to improve it. A thirst for information, he enquires most minutely into details and demands the why and wherefore of every least thing, and consequently, though young in years, has acquired a vast amount of information concerning the necessities of scientific and industrial modern life in both the elementary and higher branches of study.

Most encouraging to the young King is the love for him manifested by the people whom he was born to govern. To his country and to humanity he promises the refinement of the manners and customs of his people, and the establishment of new and stronger fraternal ties.

Full of national sentiment, strong in his love for Spain, he has cultivated in his childish heart the true spirit of the sovereign. He fully appreciates his high mission, which is to govern his people well, and in any moment that Spain may be placed in a critical position Don Alfonso XIII will learn the opinions of the people and restore tranquility.

The actual government of Spain, presided over by Senor Sagasta, will be in power at the time of the coronation, and the court as it now exists will receive the oath of fidelity to the Constitution of the monarchy. The Liberal party will pass the act authorizing the acceptance of the oath, will be charged with the inauguration of the new reign, with the uniting of the people, and with the support of the motto: "Love for the Country, Loyalty to the King."

The Government of Senor Sagasta will organize a new structure, political and social, capable of promoting the advancement and progress of the country and establishing popular peace of mind. Perhaps on the 17th of May there may come some changes in the make-up of the cabinet, for, as everyone is aware, Senor Sagasta is arranging with the principal leaders of the various political groups for the re-enforcement of the Liberal party, which formed part of the preceding Government, but such changes will not alter the Government policy, one of political expansion, which will meet the new monarch during the first days of his reign.

The Spanish people, diligent and enthusiastic in the promotion of agricultural, industrial, and commercial interests, are unwavering in their faith in their new monarch, whose assumption of sovereign power they look to as the precursor of a bright future for Spain.

MY FAVORITE NOVEL.

By ANTHONY HOPE,

Author of "The Prisoner of Zenda" and "Tristram of Blent."

My time for "good reading" is at night, before (and after) going to bed; and I have a little row of books dedicated to that hour. And the book which I open oftener than any other novel is "Tristram Shandy." It is indeed a strong book, certainly not everybody's book. To start with, it is often tedious, sometimes silly, not seldom downright nasty. It does not begin at the end, because it has no end to begin at; but it does begin very nearly as far on as it ever gets, and goes back great distances in between. To say that it has no plot is nothing; it takes the utmost pains to persuade you that it has not a plan.

To me, infinitely the greatest charm of the book lies in the talk. In this there is a peculiar flavor, so far as I know proper, to Sterne, and to him only. It has all the discursiveness of actual conversation; the interruptions are as vital as the theme. It is developed through the lives of characters admirably contrasted. Three occur at once to the mind, Mr. Shandy, his wife, and Uncle Toby.

But there is more in the matter than Mr. Shandy, his wife, and Uncle Toby. There is more in the matter than the course of a whimsical and fantastic record of trivial, and meaner than trivial, occurrences (and very few of those), he seems to travel over so large an extent of human nature, and to embrace so many varieties of human character, that it is impossible to read his book without recognizing the hand and the insight of a master.

There is so much in the book that is purely delightful, such as an inexhaustible well of fun, such pleasant tenderness, in the end such a reverence for what is simply good and unaffectedly kind, such an impatience of humbug, such an appreciation of true manhood of whatever sort! Amid all the whimsicality of the relations between Mr. Shandy and Uncle Toby there is a picture of the love of brothers unsurpassed in fiction; for the ideal position of servant to master we can do no better than turn to Uncle Toby and Corporal Trim.

A writer's greatness comes out of his handling of these common relations of life, more, perhaps, than in anything else; and Sterne rises triumphant from the test, the more so in that he seems to handicap himself by throwing seriousness to the winds.

Listen to Sterne invoking his predecessors, his heroes:
 "By the tombs—of Lucian—if it is in being—if not, why then by his ashes! By the ashes of my dear Rabelais and de la Fontaine!"

Aristophanes and Swift come to our minds as additions to the list. There may be a few more who are worthy of inclusion in it, but the company of the Great Buffoons is a small one. To K. Sterne belongs.

CLEVELAND LIKES ADAMS' BOOK.

Grover Cleveland has publicly set the seal of his approval and endorsement on a popular work of fiction, and has thereby departed from a rule which he framed when he entered public life. In a recent letter to Frederick Upham Adams, concerning his book, "The Kidnapped Millionaire," ex-President Cleveland wrote as follows: "I have read it with much interest, and I was particularly struck with its novel and thoughtful treatment of certain very serious economic and social questions." The books of Edward Bellamy, popular as they were, did not win the approval of any men high in public life. Years have passed since Henry George sent his message to the world, and yet his doctrines do not num-

ber supporters equal in standing and influence to those who look with favor on Mr. Adams' suggestion for national ownership as a solution of the trust problem.

IT WOULD PLEASE JACK.

Wilhelmina, who is recently engaged, had just descended to the library in all the glory of a new gown, when she was called to the telephone. She carried on an apparently animated conversation, blushing here and there and giving other evidences as to the identity of the speaker at the other end of the wire. When the talk at last over she sighed with relief and pleasure.

"I'm so glad," she said, "that I put on this new frock today. That was Jack who was talking—and he is so fond of seeing me in pretty clothes."

The Player Folk.

After this week's engagement in Baltimore, where he is a prime favorite, Otis Skinner will make a tour of the principal cities of the South, presenting "Francesca da Rimini." Mr. Skinner's engagement in this city last week was the most successful, from a financial viewpoint, he has ever had, and notwithstanding the opposition of such a popular play as "Ben Hur," "Francesca" attracted large audiences to the Columbia Theatre.

Mr. Skinner and Aubrey Boucault will at once commence the work of dramatizing "La Zaffre," the stage rights to which have just been secured by Mr. Buckley, Mr. Skinner's manager. It is the intention to make the first presentation of the new piece in Chicago early next September.

Henry Savage, who will soon present the new Pixley-Luders opera, "The Brigands," wants William Norris to sever his connection with the Skinner company next month and come to Chicago and create the chief role in the new opera. Norris is regarded as a sort of a mascot by Messrs. Pixley and Luders, for, in both "The Burgomaster" and "King Dodo," he originated the leading comedy parts, and they believe they have small chance of failure if he enacts the principal role in "The Brigands."

Mr. Norris is also wanted for the London production of "In the Palace of the King," which will soon be given by Jessie Millward. Miss Millward saw Mr. Norris work as Adonis in Miss Allen's performance of the Marion Crawford piece and is of the opinion that Londoners will thoroughly appreciate the fine acting he brings to the part.

Mr. Norris, however, is not overly anxious to go across the water. The two efforts he has experienced as a member of the London stage have not been particularly cheerful. The first was many years ago, when he was not such a capable actor as now. It occurred at Collins' Music Hall, and Norris, secure in the belief that he was a song and dance artist, endeavored to impress an English audience with the same style of dancing as all right, but his vocal efforts were too much for the Londoners, and they lost no time in hissing him off the stage. Mr. Norris' second appearance before an English gathering was as Pinchus in "The Children of the Ghetto," and it will be recalled that the Ziegfeld play ran something like a single week in the big English town before Liebler & Co. determined to bring it back to America as fast as possible, notwithstanding the reports of the cable to the effect that the play was a stupendous success.

So, in view of this duo of disastrous experiences on the other side of the water, Mr. Norris is in much doubt as to whether he will accept the offer from Miss Millward to play Adonis in her production of Mr. Crawford's play.

Richard Harding Davis' "Soldiers of Fortune," dramatized by Mr. Davis and Augustus Thomas, will have its first production tonight at New Haven, and if it proves anything near as successful as its promoters expect, after a four weeks' tour of the country, will be brought to New York for a run.

This is Mr. Davis' first attempt at playwriting, but after viewing the efforts of Edward E. Rose to dramatize popular novels, Mr. Davis was encouraged to try his hand, believing that he could not do any worse than Mr. Rose.

Robert Edeson is in reduced as a star in "Soldiers of Fortune." Mr. Edeson is known principally for his work as leading man with Maude Adams and later with Amelia Bingham in "The Climbers."

SURPRISED WITH AMERICAN WOMEN.

By SOFIA LVOVA FRIEDLAND,
Delegate from Moscow, Russia, to the International Woman Suffrage Conference.

"I have been asked to express my feeling in regard to woman suffrage. I am indignant, indignant, and indignant, that the public-spirited, practical, business-like American woman, the mother whose duty it is to instill patriotism in the heart of the future citizen, who is the great educational power in America, has to voice in matters which regard the welfare of her country, whilst the foreign emigrant who comes here in search for bread, who often is an outcast in his own country, who gets brutalized in the struggle for existence, has the right to carry his anarchistic feeling to the ballot.

"I wonder that every woman in this land of freedom does not rise to protest against the injustice done to her."

THE RECONCILIATION.

I dreamed last night of Dublin town,
 And all the boys were there;
 But Dennis was an ugly fellow
 Below his flaming hair.
 Ah, Dennis, dear! my Carlow lad,
 The bravest boy of all,
 You did your part to break my heart
 In Dublin, at the ball.

The dream was every bit as real
 As when we lived it through;
 I favored Tom, to make you feel
 I didn't pine for you.
 The rage came in your heart, my lad,
 You struck a nasty blow,
 And Tom went down—you fled the town.

Ah, lad, why did you go?

And in the dream my heart it broke,
 It broke for you again;
 And, Dennis mine, when I awoke
 My heart was breaking, then.
 I followed you across the sea,
 I'd searched for you in vain;
 And now it all came back to me
 With bitter, bitter pain.

Then, Dennis, dear, you found me here—
 Whatever brought you, boy?
 "The blarney, sure—you hurried clear
 From you to bring me joy!"—
 Tom met you there and told you how
 I turned him from the door?
 "Sweet lad, it seems as if in dreams
 I'd lived it all before!"

What a story, boy, you told me!
 "The blarney, sure—you hurried clear
 From you to bring me joy!"—
 Tom met you there and told you how
 I turned him from the door?
 "Sweet lad, it seems as if in dreams
 I'd lived it all before!"

SYLVIA LYNDEN,
Who Plays Iras in "Ben Hur."

representative that in writing "If I Were King" he had Miss Opp in his mind's eye for the role played here by his former wife, Miss Cissie Loftus, and that in his opinion Miss Opp would score a big success in London.

Sir Henry Irving is at the Hollis Street Theatre, Boston, this week; Mrs. Patrick Campbell at the Princess, Toronto, and Mr. E. S. Willard at Macaulay's, Louisville.

Maude Adams will divide the week between Portland, Me.; Worcester, and Northampton, Mass., and Providence, R. I. Julia Marlowe, too, is booked for some one-night stands the first half of the week at Buffalo the last three nights. John Drew is in Chicago, at Powers'. E. H. Sothern is at Buffalo the first three nights of the week. Richard Mansfield is still playing one-night stands in the South, and will be at Memphis on Tuesday. J. K. Hackett will be at Albany tomorrow night, and Mary Manning will be at the Tulane, New Orleans, all week.

William Faversham is at the Chestnut Street Opera House, Philadelphia; Louis Mann and Clara Lipman at Newark, N. J.; May Irwin at the Boston Museum; Anna Held at the Chestnut Street Theatre, Philadelphia; David Warfield at the Montauk, Brooklyn; James O'Neill at McVicker's, Chicago; Blanche Walsh at Salt Lake City, and the Kealey and Shannon company at the Academy of Music, Baltimore.

Virginia Barnard is at Detroit; Ethel Barrymore at the Alvin, Pittsburgh; Otis Skinner at Ford's, Baltimore; Dan Daly at the Illinois, Chicago; Henry Miller at the Garrick, Philadelphia; the Rogers Brothers at the Olympic, St. Louis, and Nell Brown at the Century, in the same city.

Nat Goodwin is in the South and will be at Birmingham, Ala., on Wednesday; W. H. Crane is playing a week of one-night stands in New England; Stuart Robson is at Columbus, Ohio, on Tuesday; Jefferson de Angelo is at Lima, Ohio, on Wednesday; Mme. Modjeska at Spokane on Wednesday and Thursday; Grace George, at Worcester, on Wednesday; Kathryn Kidder at Richmond, Va., on Wednesday and Thursday, and Rose Coghlan at Des Moines, on Saturday.

"The Liberty Bells" company is at the Amphion, Brooklyn; "The Messenger Boy" at the Euclid Avenue, Cleveland; "Sky Farm" at the Broad Street, Philadelphia; "The Girl at the Colonial, Boston; "Lovers' Lane" at the Davidson, Milwaukee; "Arizona" at the Boston Theatre, Boston; "Miss Bob White" at Robinson's, Cincinnati, and "King Dodo" at the Tremont, Boston.

Extra Ben Hur Matinee.

The large audiences that have attended the performances of "Ben Hur" at the National Theatre and the extraordinary demand for seats for the remainder of the engagement have caused the management to arrange for a special matinee next Friday. Excursions to Washington to witness "Ben Hur" are being run from all over Virginia and Maryland almost daily, and the number of visitors to the Klaw & Erlanger production at the National is one of the remarkable things in connection with the local engagement.

Julie Opp, who was recently seen here with William Faversham in "A Royal Rival," has left for London, where she will originate the leading feminine role in George Alexander's production of "If I Were King," now being played in America by E. H. Sothern.

While on a visit to Washington during the engagement of the Faversham organization, Mr. Justice Huntly McCarthy, the dramatist, informed a Times

UNEXPECTED RESULTS OF WOMAN'S HIGHER EDUCATION.

By MISS VIDA GOLDSTEIN,
Delegate from Australia to the International Woman Suffrage Conference.

"International conferences on social reform, for the interchange of experiences and ideas, do good to all and help us to see that what we must all work for is a social method that will bring about the highest national good in conjunction with international friendship and comradeship."

One of the unexpected results of the higher education for women was their taking to heart the great scientific doctrine of cause and effect. Women have never in the world's history been denied the right of performing works of charity, but it is only during this century, this age of scientific thought and enquiry, that they have begun to ask awkward questions about the ills that afflict human society. Science has taught them that for every given result there is a certain cause, and so instead of being content with dealing with the great evils of crime, drink, and pauperism in the old way of building charitable institutions, giving as much relief as possible and doing nothing more, the thinking women of this age have sought the causes of these evils, and finding that unscientific methods of education, over-population, over-crowding, unsanitary surroundings, and sweating are largely responsible for them, they have demanded the right of having a say as to how these questions are to be dealt with, and since the ballot is the pivot of all social reform, they believe they can best voice their opinions through the ballot box.

When women first demanded the suffrage their demand was regarded as monstrous and extravagant. It was prophesied that the movement was a fad and would soon die out. Instead, it has spread from one country to another with marvelous rapidity and today its strength finds expression in an International Woman Suffrage Conference, the first the world has seen.

Such a conference of women, representing many different nations, means a great deal more than appears on the surface. It is significant not only of the welding together of women in a common cause, but of international good-will, for in the persons of the delegates the nations represented clasp hands across the seas. International conferences on social reform, for the interchange of experiences and ideas, do good to all and help us to see that what we must all work for is a social method that will bring about the highest national good in conjunction with international friendship and comradeship.

WHAT MAKES A COMIC OPERA?

Bright Music, Love Theme,
Comedy Plot, Comedy
Situations, Business.By
W. H. MACDONALD,
of the Bostonians.

IN aiming for success in the construction of a comic opera the first consideration on the part of both librettist and composer is to meet the requirements of public taste, to fulfill the desire for entertainment upon the exact plane of public craving, or to create and present a novelty of such sort and in such a manner as shall arouse enthusiasm, maintain the interest and leave impressions of delight.

In the drama of romance or in the form of comedy or farce the author, directly following up his plot, point by point, is enabled without hindrance to carry forward the story to its natural end. But the comic opera is a more complex affair, with its lyrics interrupting the dramatic action, and so, in both words and melody, must win a share of favor to themselves, for a weak lyric may forfeit all hold produced upon the audience by a preceding amusing or interesting situation.

It is generally conceded that the plot of the comic opera should consist in a sweet, wholesome, little love story, borne up and set off by an undercurrent of events producing swiftly conceived, laughable situations. Here we have the law of contrast manifest as the first and chief rule in construction, and this gives the librettist a very broad license. But he must back up the sparkle of his wit by thoroughly substantial, humorous, situations, not necessarily plausible, but seemingly so; for it is the occasion which causes the fun that leaves the impression more than the fun itself, and the clever-

ness of the book depends largely on the ingenious inventions used to exploit the comic effect. Often a bit of business—a smart little song with a dance entailing elaborate pantomime, or amusing action of any sort, may be used to splendid effect if cleverly worked in, even though it may be entirely irrelevant to the trend of the story.

Perhaps the actual secret of the success of a piece lies in its music, yet one hesitates to say this, for, while a play containing flimsy, ill-composed numbers usually fails, there have been many graceful operas pleasing to musicians yet utterly wanting in public favor. I believe the individuality of the composer enters greatly into his work, and doubtless it is some happy little trick of personality that creates precisely that melody or combination of phrase which immediately leaps into popular favor. Concerted numbers, often seeming quite devoid of any reason d'être, serve frequently to launch a new phase in the story, and should, as in the case of the finale, be clear as to verse, pleasing as to melody, and clever in harmony.

The librettist, too, should be possessed of more or less musical ability; and, above all, his words must be such as may be clearly and melodiously enunciated. To sum up, we find necessary to the success of a comic opera, bright and catchy music of high quality, a pretty love theme, a comedy plot, bright lyrics supported by comic situations, novel stage business, and "words that will sing" all developed along the line of the prevailing public taste.

SENDING FOR THE DOCTOR.

By CHRISTINE TERHUNE HERRICK.

The world is divided into two classes—those who send for the doctor too late and those who send for him when he is not needed. And it is the latter who have reason on their side.

One can hardly take up a paper nowadays without seeing the notice of some death from pneumonia after a terribly short illness. A child is out and playing Monday afternoon. By Tuesday noon he is dead of pneumonia. A man comes home from business on Saturday, complains of having a slight chill, takes to his bed and dies within forty-eight hours, also from pneumonia. Perhaps no medical treatment could have arrested either case. But there are cases when early sending for the doctor might have saved the patient's life.

It is not the time of the year when even slight colds should be neglected, and it is apparently not a season when home practice is altogether potent in checking them. The visit of the doctor means two or three dollars, and the economically disposed shrink from the outlay. It is one of those beautiful false economies of which the world is full,

when people go without what they need to save for something they want when they get it.

Nowhere can there be found a poorer place for exercising this least attractive of virtues than on the doctor's bill. To be sure, there are those who send for the doctor when they have a fingerache. They have their place in the great economy of nature. Without a number of such patients it is doubtful if the physicians who are turned out every year could support life. But those who hesitate to send for the doctor are not of this class. They are usually found among those who dislike to call attention to their ailments or to own that they are under the weather until they are nearly under the sod.

While such persons may have a right to endanger their own health—if they carry a heavy life insurance—they have no business to hold back when it comes to the question as to whether or not the doctor shall come for some other member of the family. Often they do not appreciate the exigencies of the situation. They are not used to illness, and it does not occur to them that danger could come near them.

who is not far below some of those whom he serves, so far as manners and character go.

How many people ever pause and think of the unfailing, never-ending patience of the waiter who successfully serves them? He must wear a smile when circumstances over which he has no control affect the tempers of those whom he serves as to make them forget the principles of good breeding. Instances are not rare in which the waiter has proved himself possessed of more gentlemanly instincts than the man he served.

Perhaps, if people understood better just what it means to serve carefully and patiently hundreds of people so fastidious as to scarcely know what they wish or how it is to be served, there would be less of the discourtesy which is sometimes shown waiters.

All men cannot become good waiters any more than all men can become artists in any other line.

Waiting at table is a historic occupation handed down from the days when

WAITING AT TABLE.

By "OSCAR," of the Waldorf-Astoria, New York.

Education and talent are the first requirements of a successful waiter. The man who desires to attain proficiency and popularity in the art of waiting at table must first be born with a fair share of what is known as common sense. Then he must also either be possessed of or acquire a more than superficial knowledge of people and the courtesies which go to make life pleasant. He must be artistic to a degree—there is no greater opportunity for the exercise of good taste than in the decoration of tables and the arrangement of dining room decorations, which should very properly come within the sphere of a thoroughly competent waiter or butler.

Neatness and unfailing good temper are other qualifications almost absolutely necessary. Tact and patience under the most trying circumstances, also an ability to grasp readily the ideas of a public or those whom he serves, should also be part of his equipment. All these good qualities go to make up—well—a man

ANDREW CARNEGIE—A CHARACTER SKETCH.

Andrew Carnegie is the only one of our multi-millionaires not born in the United States. A native of Scotland, he proposes to give most of his fortune of two hundred and fifty or more millions to the American people.

Andrew Carnegie is the conspicuous exemplar of a new school of political economy, one not mentioned in text books or predicted by the astute students of sociology. Karl Marks and other socialistic writers accurately foretold the development of the present trust system and the consequent amassing of stupendous fortunes. He reasons from this that the nation would step in, and by purchase of stock acquire possession of the productive wealth of the country. Andrew Carnegie has substituted a simple but effective alternative. He amasses a fortune and devotes it to public purposes. At the present time he is building and endowing libraries.

If his example be followed the time will come when there will be a surfeit of libraries. Some future Carnegie will endow free theatres and places of amusement. Another will devote a few hundred millions to public summer resorts. From instruction and amusement it is a natural step to material affairs. Perhaps some future Russell Sage or J. Pierpont Morgan will bequeath to our children a national system of railroads. Who knows?

According to Mr. Carnegie's autobiographical sketches, he was born under a lucky star. As a young man he was not a plodder, nor did he rise to fortune by the slow saving of money. He took chances, and long ones, and generally he was successful. As a youth he invested in stocks. As a very young man he speculated on an invention, and won. He invested the money in an oil well, and the earth gushed forth its riches and made him wealthy. When he saw that the iron bridge was sure to succeed the old wooden structure, he became a manufacturer of bridges. He caught the rising wave of the steel boom and rode to fabulous riches on its crest. He narrowly escaped being a railroad man, and doubtless would have been had not the oil mine decreed otherwise.

Physically, Mr. Carnegie is a small man, not much more than five feet in height, but sturdily built. He has twinkling blue eyes and looks a miniature edition of Santa Claus. He is fond of books, paintings, coaching, and golf. He belongs to no church and makes no gifts to churches. He has his own religion and lives up to it. He made a promise that he never would marry so long as his mother was alive, and as a consequence was not wedded until late in life. His little daughter will be heir to the few millions not devoted to the public good. The Carnegie mansion is now nearing completion on upper Fifth Avenue.

Mr. Carnegie is a most interesting conversationalist and a good orator. He is a writer of no mean ability, gifted with a lucid and concise style of expression. A professor of conservatism, he is the most radical man this country has yet produced. When he dies, it will not be necessary to erect any monuments to preserve his memory. Great technical schools, palatial halls of learning, a national university, and serried rows of books in the libraries of hundreds of towns and cities will serve to perpetuate the name and memory of a man who gave a quarter of a billion dollars to a people, in order to escape the obloquy of dying rich.

May he live to see his example widely followed!

PNEUMONIA AND EXPOSURE TO COLD.

The following editorial is from the "New York Medical Journal" of yesterday:

"It is years now since the medical profession gave up the idea that exposure to cold was capable per se of giving rise to pneumonia; we know that the disease is due to a specific micro-organism. But the notion that this is good weather for pneumonia—meaning cold weather—still holds almost unquestioned sway among the people. It is said that the President's son, who is now ill with pneumonia, has been in the habit of taking long walks in the country bareheaded, and that in this practice he has been joined by a number of his schoolmates.

To this exposure of the head to cold some newspaper writers have felt inclined to attribute the pneumonia. 'No argument is needed to upset this theory. We have only to point to the experience of the pupils of Christ's Hospital, in London, commonly known as the 'Blue Coat School' on account of the garb worn by the boys. The small blue worsted cap which has always formed part of their uniform they seldom wear, having cast it aside soon after the founding of the school, in 1563. They are to be met with in all parts of London at any season of the year and in all sorts of weather, and yet they are never ill with pneumonia. This practice has been going on for more than three hundred years now, furnishing on a large scale experimental evidence against the notion that cold causes pneumonia, for the disease has been no more rare among them than among other school boys."